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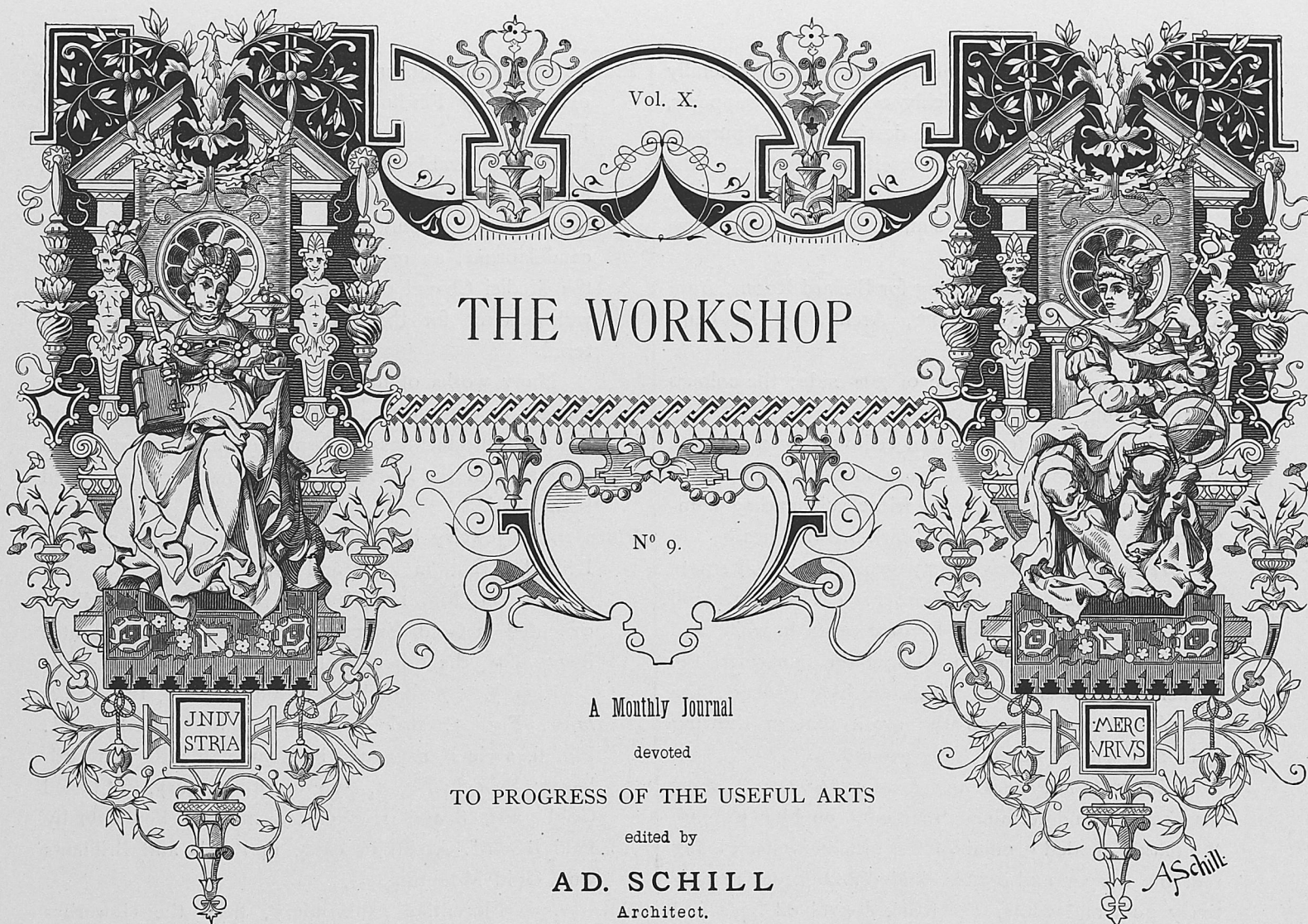
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EXPLANATION OF THE PLATES.

Plate 65. — Piano; designed and manufactured by Bernh. Ludwig in Vienna.

Piano and Picture Frame above are carved in black wood, stained. To give an artistic form to the Piano is not an easy task, and this explains the many praiseworthy, but often unsuccessful, attempts which have lately been made, attempts aiming to reject the contorted forms of the Rococo, and to adopt in its stead a more serious style and structural treatment, without giving up the light character becoming to a musical instrument. The specimen which we reproduce here seems to us worthy of attention as it is distinguished by good proportions, simple design, and noble style.

Plate 66. — Table in the Refreshment Room of the "*Magasins du bon Marché*" in Paris, from the design of M. Boileau, Archt., in $\frac{1}{10}$ full size.

Executed in Oak, rather massive in form and proportion, but appropriate to its destination, the table recalls to the mind some good models of former periods of art.

Plate 67. — Wrought Iron Railings and Grilles; from sketches of J. Krauth in Mannheim.

These beautiful specimens are taken from different monuments:

Fig. 1. Tomb Railing in St. Mary's Church in Danzig, date 1620; $\frac{1}{9}$ full size.

Fig. 2. Gate from S. Loretto Church in Prague, about 1680; $\frac{1}{9}$ full size.

Fig. 3. Window Grille from the Old Town Hall in Prague, about 1680; $\frac{1}{24}$ full size.

Fig. 4. Railing from the Round Tower in Copenhagen, date 1643; $\frac{1}{15}$ full size.

Wrought iron grilles can in general be divided into two different groups. To the first belong those designs of which standards and stanchions, or a pattern of intersecting oblique bars form the main features, scrolls and ornaments occupying only a secondary place. The second group shows a running pattern of scrollwork and foliage spread over the whole surface, the structural parts being less marked than in the first group. Such are the specimens represented in Plates 5, 15 and 31 of former Parts, while the engravings of the present Plate 67 are to be ranged under the first group.

Plate 68. — Reliquary in the Convent Church Zwiefalten in Wurtemberg; from a sketch of F. Berner, Archt. in Ulm.

This interesting piece in wrought Silver-gilt is Augsburg work, beginning of 17th century.

The fine composition of head and foot, gracefully connected by thin, but richly ornamented, supports, is perfectly appropriate to the destination and purpose of the object, and explains itself sufficiently by the necessity of allowing the contents to be easily perceived from all sides. For similar ends it may serve as model.

Plate 69. — Painted Stucco Ceiling for Billiard Room; from the design of E. Guillaume, Archt., by M. Ouri, Painter in Paris.

The room forms a square of 7 m. side; the colours of the ceiling are as follows.

Frieze in relief framing the ceiling, brown-red with gilt flowers; mouldings of frieze and of ceiling compartments, light wood; plain frieze surrounding compartments, brown wood with dark-brown lines.

Central compartment: Gray ground with alternate blue and white stars; the border, a Vitruvian scroll on red ground, is relieved by ornaments in white and gold in the corners and middles of the four sides, the corner arabesques being white on blue ground, the convolved undulations of the scroll pattern showing gold and white lines on blue ground.

The outer octagonal and long compartments show also central and terminal ornaments on blue ground, the darker shaded ground of the ornament itself being red, the deeper and lighter shaded arabesques respectively gold and white, the black convolved lines and leaves deep red, the encircling ring gray.

This design is borrowed from "*L'architecture privée au XIX^e siècle par César Daly*". Paris, Ducher & Cie.

Plate 70. — Candelabrum Carved in Wood; designed and executed by Ferdinando Romanelli, Woodcarver in Florence.

This admirably designed and executed candelabrum, about 2 m. in height, is destined for a Saloon, where it is to form a counterpart to the copy of an ancient candelabrum, an original work of Michael Angelo in the Medici Chapel of S. Lorenzo, which circumstance will account for the massive treatment of the material.

Many works of modern Italian Woodcarvers may indeed, in composition and workmanship, range with the best productions of former centuries, certainly a clear sign of the revival of Art in its world-renowned homestead.

Plate 71. — Jewelry by Raffaello Bonacina in Milan, Paul Bénard, Archt. in Paris and others.

The set, Fig. 1—4 by Raffaello Bonacina in Milan, executed in Gold, Enamel and Pearls, the oval centre being blue, the other ground deep red Enamel.

Figs. 5, 6, 7 show Parisian Manufacture, the *Châtelaine*, Fig. 5, style Louis XIV, in Chased Gold; Fig. 6, style Renaissance in Enamel, Pearls and Brilliants; Brooch, Fig. 7, style of 18th century, in Chased Gold. Fig. 8 and 9, Necklace and Ear Pendants by Paul Bénard, Archt. in Paris, in Pearls and Brilliants with Gold Mounting.

Plate 72. — Florentine Embroidery; from the Gewerbe-Museum in Berlin.

According to the design, rich Italian Renaissance, 16th century work:

VARIOUS.

An ancient Roman Calendar.

In digging near Ceri, Rome, there has been discovered a superb marble fragment of an ancient Roman calendar, containing the second half of the first five months of the year. Besides the usual indications of days, feasts, and the different games, there is a list of the principal solemnities; some of these last are quite new; others confirm conjectures which have been made by learned men on less certain indications. The most recent date which can be read is that of the dedication of the Altar of Peace by Augustus, in the 745th year of Rome.

American Art Journal.

To Brighten Iron.

The following method of brightening iron, which appears suitable for some of the less important parts of large clocks, is recommended by Boden. The articles to be brightened are, when taken from the forge or the rolls, in the case of such articles as plate, wire, etc., placed in diluted sulphuric acid

(1 to 20), where they remain for about an hour. This has the effect of cleansing them, and they are washed clean with water and dried with sawdust. They are then dipped for about a second in commercial nitrous acid, washed carefully, dried in sawdust, and rubbed clean. It is said that iron goods thus treated acquire, without undergoing any of the usual polishing operation, a bright surface having a white glance. Care should be taken by any one using the nitrous acid not to inhale its fumes.

American Art Journal.

Etching on Metals.

A German contemporary recommends etching with a preparation of 250 grammes of perchloride of iron, which is allowed to slowly decompose in half a litre of water. The advantage of this preparation is said to be that it has an effect on metals of all sorts without giving off noxious vapors. The object will need constant cleaning with a brush. The solution is rectified with oxide of iron when choked with metal; the etched ground is cleaned with turpentine.

American Art Journal.





Piano; designed and manufactured by Bernh. Ludwig in Vienna.

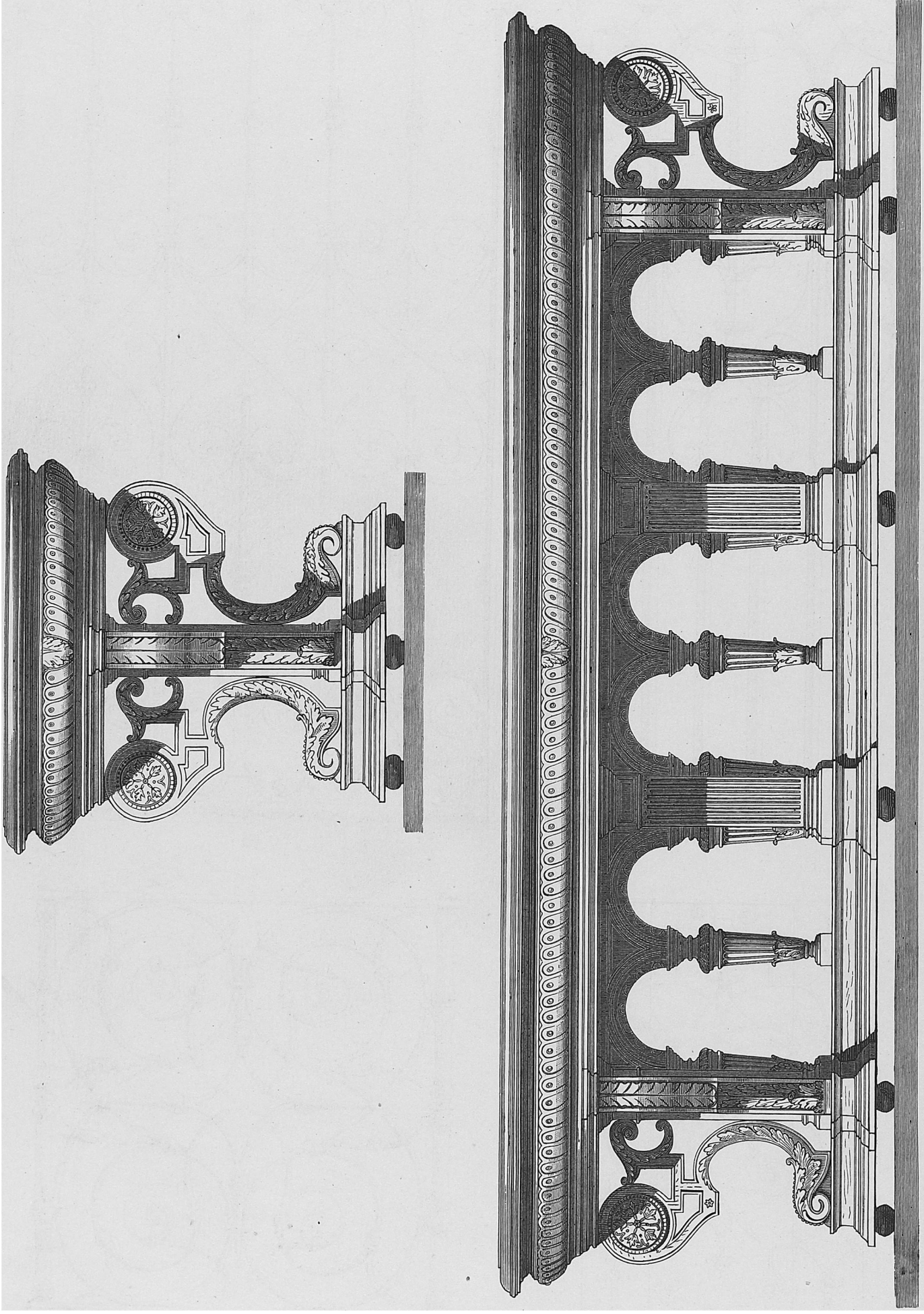
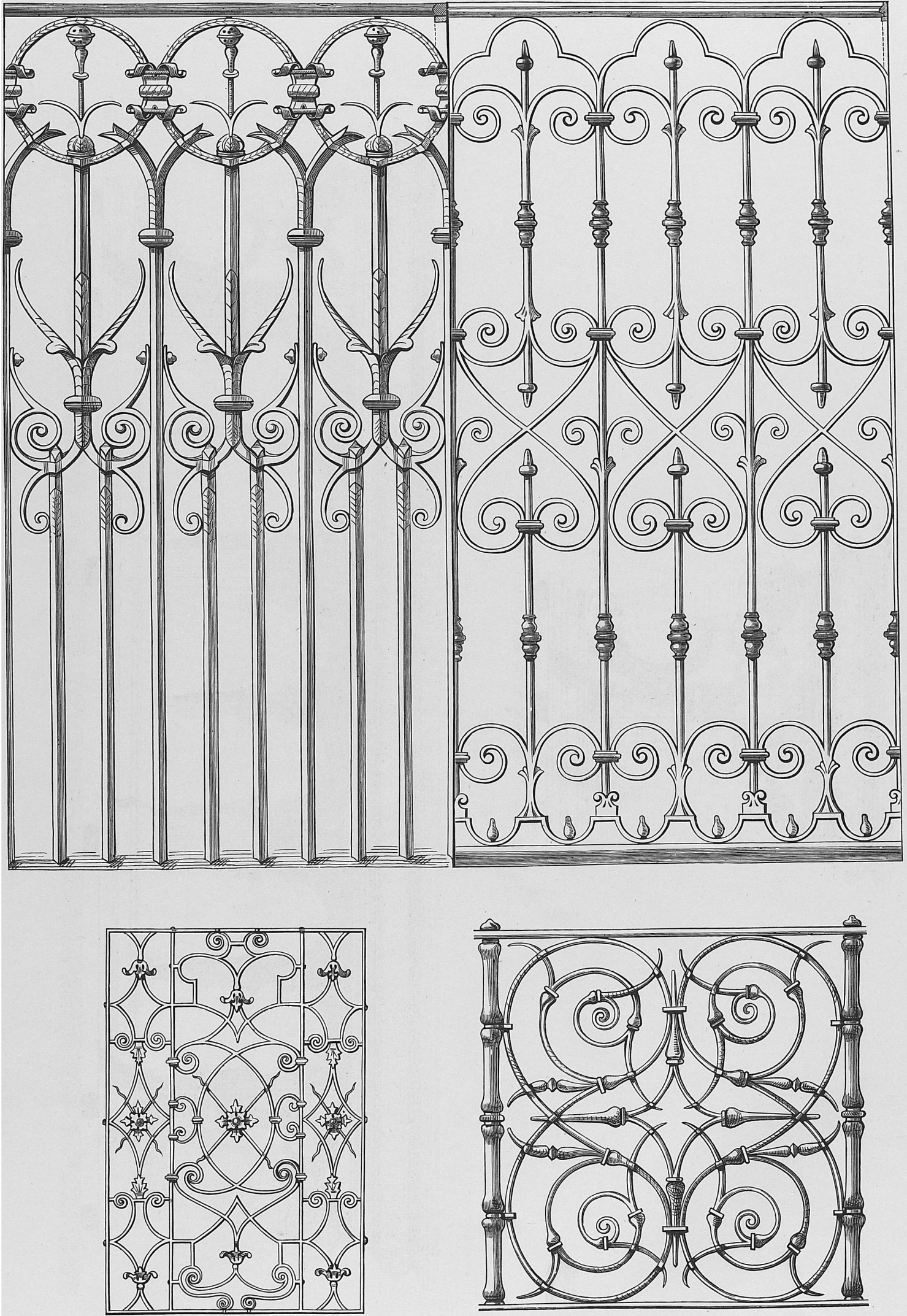
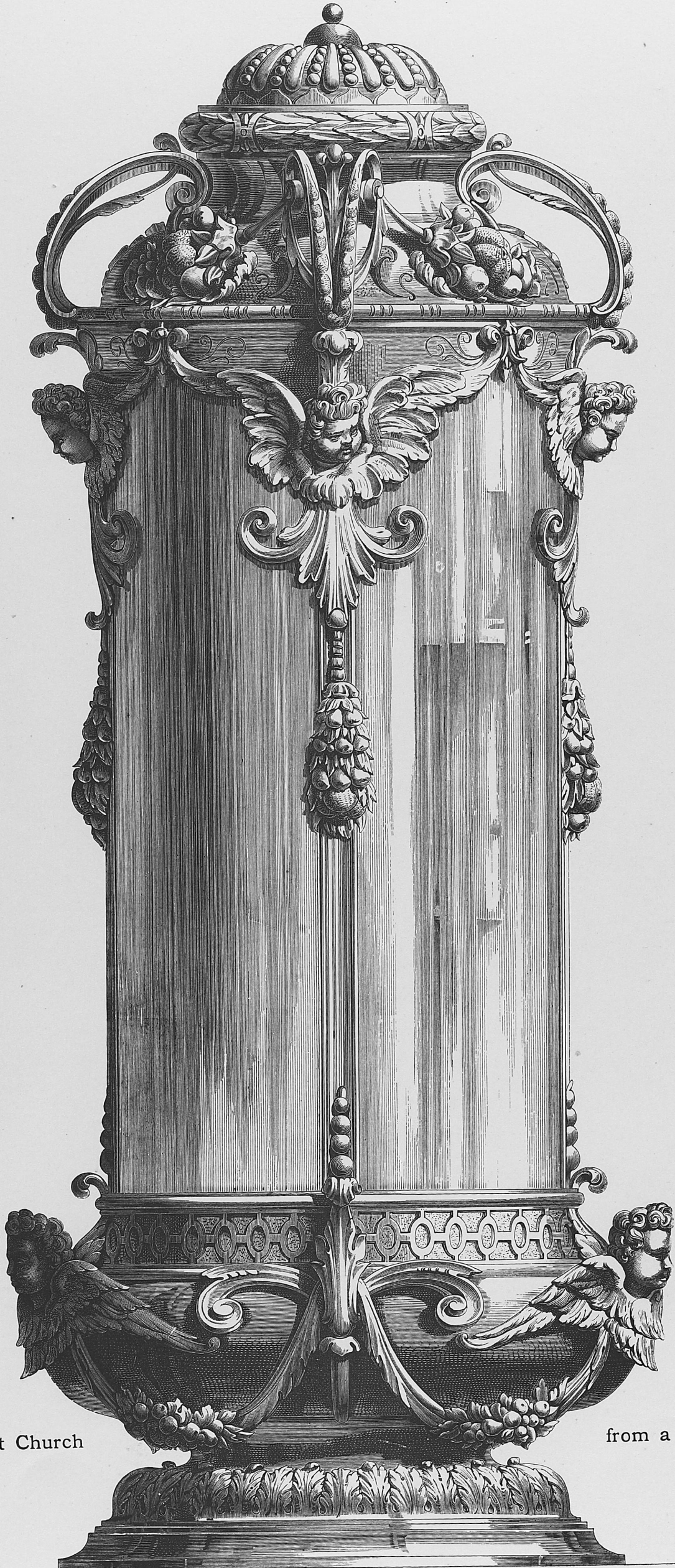


Table in the Refreshment Room of the "Magasins du bon marché" in Paris; designed by M. Boileau, Archt.

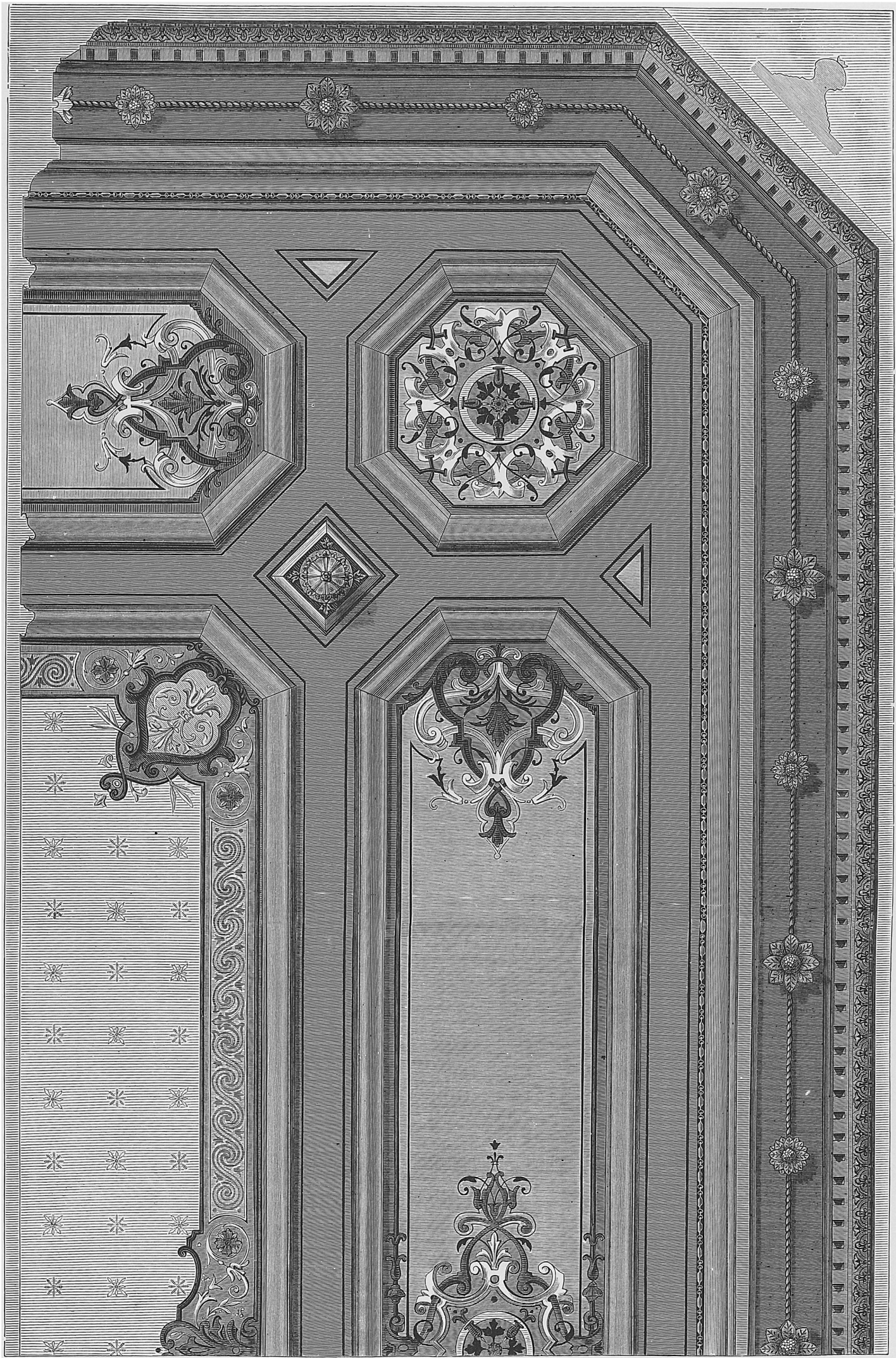


Wrought Iron Railings and Grilles; from sketches of J. Krauth in Mannheim.



Reliquary in the Convent Church
Zwiefalten;

from a drawing of F. Berner,
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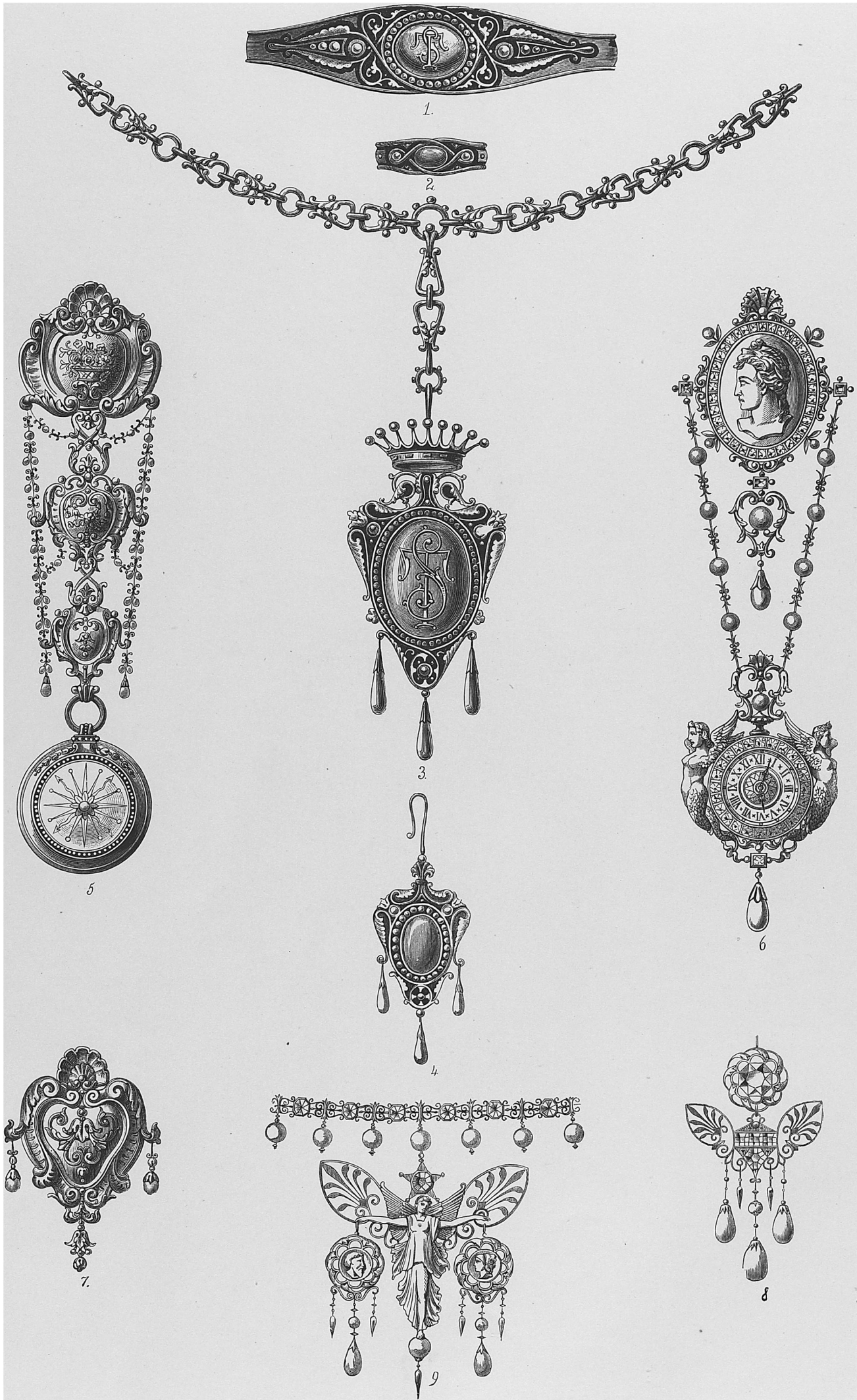


Painted Stucco Ceiling; from the design of E. Guillaume, Archt., by M. Ouri, Painter in Paris.

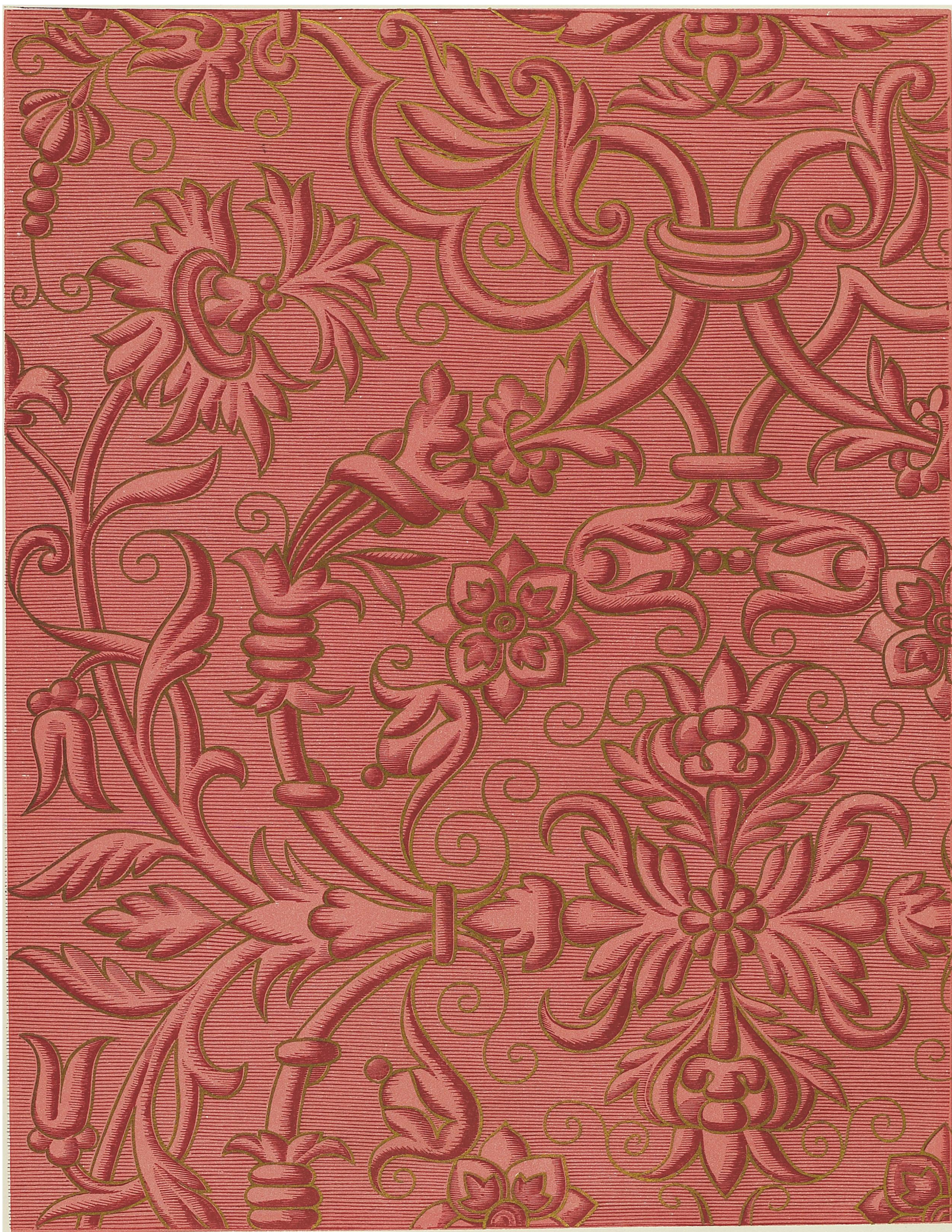


Candelabrum Carved in Wood; designed and executed by Ferdinando Romanelli, Wood Carver in Florence.

From the Italian Exhibition in Naples 1877.



Modern Italian and French Jewelry by Rafaello Bonacina in Milan, Paul Bénard, Archt. in Paris, and Others.



Florentine Embroidery from the Gewerbe-Museum in Berlin.